

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*.

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SATURDAY, MAY 24, 1862

PRICE { **2d.** Unstamped
5d. Stamped

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at Mr. BENEDICT'S MORNING CONCERT, St. James's Hall, June 3.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at the CRYSTAL PALACE CONCERT, May 24.

AUBER'S GRAND EXHIBITION MARCH will be Performed at Mr. W. G. CUSINS' CONCERT, St. James's Hall, Thursday Evening, June 5.

AUBER'S GRAND EXHIBITION MARCH will be Performed at Mrs. ANDERSON'S CONCERT, at Her Majesty's Theatre, Friday, May 30.

GRAND EXHIBITION CONCERT AT EXETER HALL.

ON MONDAY, JUNE 9, will be given a GRAND EVENING CONCERT at Exeter Hall, when the whole of the Music performed at the Opening of the International Exhibition will be reproduced on a scale of great magnificence, under the direction of Mr. BENEDICT.

The Orchestra and Chorus will comprise 400 Performers, selected from the Band of the Royal Italian Opera and the Members of the Vocal Association.

The Programme will include Meyerbeer's "Grand Exhibition Overture," Auber's "Grand Triumphal March," and Professor Sterndale Bennett's "Inauguration Ode" (the Poetry by Alfred Tennyson), in addition to a Miscellaneous Concert of a very attractive character, in which Mad. LEMMENS-SHERRINGTON, Mr. SIMS REEVES, and Mr. ASCHER will appear.

Further particulars will be duly announced.

Stalls, 5s.; Reserved Seats, 3s. 6d.; Tickets, 2s. and 1s.
To be had of BOOSEY & SONS, Holles Street, and the principal Musicsellers.

HERR REICHARDT will Sing his Popular "CRADLE SONG,"

AT

MADAME PUZZI'S MATINEE, HANOVER SQUARE ROOMS;

THE BEAUMONT INSTITUTION;

MRS. MEREST'S THIRD SOIREE;

MR. HOWARD GLOVER'S CONCERT, ST. JAMES'S HALL;

MISS SAINTON'S CONCERT, MYDDLETON HALL;

MISS LIZZIE WILSON'S CONCERT, HANOVER SQUARE ROOMS;

AND

HERR KUHE'S GRAND CONCERT, ST. JAMES'S HALL.

NOTICE.

MR. SIMS REEVES will sing his New Song,

"SHE MAY SMILE ON MANY, SHE WILL LOVE BUT ONE."

Composed expressly for him by Mr. HOWARD GLOVER, at St. James's Hall, June 7; Exeter Hall, June 9; Her Majesty's Theatre, June 20.

HERR ALFRED JAELL will play at the INTERNATIONAL EXHIBITION on Thursday next, May 29, at 5 o'clock precisely, on STEINWAY & SONS' GRAND NEW YORK PIANOS, in the American department.

No. 21

MR. CHORLEY'S NEW WORK.

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THIRTY YEARS' MUSICAL RECOLLECTIONS,

BY

HENRY F. CHORLEY.

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WELSH NATIONAL MUSIC,

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ACCOMPANIED BY A BAND OF HARPS.

A CONCERT,

TO BE GIVEN BY

M R. JOHN THOMAS,

(PENCERDD GWALIA,)

AT

ST. JAMES'S HALL, FRIDAY EVENING, JULY 4

FULL PARTICULARS WILL SHORTLY BE ANNOUNCED.

109 GREAT PORTLAND STREET.

ST. JAMES'S HALL.—Mr. J. LEA SUMMERS' Second GRAND EVENING CONCERT, Friday, May 30, under distinguished Patronage, in Aid of the Institution for the General Welfare of the Blind.

PROGRAMME:

Part I.—Terzetto, "L'usato Ardir," Semiramide, the Sisters MARCHISIO and Sig. COSELLI (Rossini); Song, "Love in her eyes," Herr REICHARDT (Handel); Duo, Andante and Rondo, Pianoforte and Violin, J. L. SUMMERS and Herr JOACHIM (J. L. Summers); Grand Duo, "No Matidi Morrai," the Sisters MARCHISIO (Rossini); Solo, Violin, "Elégie," Herr JOACHIM (Ernat); Songs, "Come, dear one, back to me" (J. L. Summers), and "Good night," cradle song, Herr REICHARDT (Reichardt); Sonata Pianoforte, "Ne Plus Ultra," J. L. SUMMERS (Woelfl).

Part II.—Duo Bolero, "Les Diamants de la couronne," the Sisters MARCHISIO (Auber); Sonata, Pianoforte and Violin, J. L. SUMMERS and Herr JOACHIM (Beethoven); Duo, "Giorno d'orrorre," the Sisters MARCHISIO (Rossini); Barcarolla, "Sulla Poppa," Sig. COSELLI (Ricci); Solo, Pianoforte, J. L. SUMMERS (Mendelssohn).

Conductors: Sig. LI CALSI and Mr. GEORGE LAKE.
Stalls, 10s. 6d.; Tickets, 5s., 3s., 1s. At the principal Musicsellers; Austin's Ticket Office; the Institution, Euston Road, N.W.; and James Lea Summers, 10 Great Marlborough Street, W.

QUEEN'S CONCERT ROOM, Hanover Square.—GRAND CONCERT in aid of the Band Fund of the 48th Middlesex Rifle Volunteers (the Havelock), under the command of Lieut.-Col. GEORGE CRUCKSHANK, Thursday Evening, May 29, under distinguished patronage.

Artists: Mlle. PARPA, Mlle. GEORGE, and Mad. LAURA BAXTER; Mr. GEORGE PERREN, Mr. LAWLER, Mr. RAMSDELL, Mr. GEORGE BUCKLAND, Violin; Mr. H. COOPER; Oboe, Mr. GRATTAN COOPER; Grand Pianoforte, Mr. KIALL-MARK.

To commence at 8 o'clock. Reserved Seats, 7s.; Unreserved Seats, 5s. To be had at the Queen's Concert Room, Hanover Square, and at the principal Musicshops.

ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS.—ELEVENTH SEASON, 1862.

PROGRAMME of the FOURTH CONCERT, on Wednesday Evening, May 28, to commence at 8 o'clock.

The PUBLIC REHEARSAL will take place This Afternoon, at half-past two o'clock.

PART I.—Overture, *Fingal's Cave* (Mendelssohn); Duo, "Quis est homo?" the Sisters MARCHISIO, 4. Fugue, Allegro (Beethoven); Grand Duo, "Di quali soave lagrime," *Sinfonia*, the Sisters MARCHISIO (Paganini); Overture, *Jessonda* (Spohr).

PART II.—Concerto, in G minor, for Pianoforte and Orchestra, Pianoforte, Herr JAEHL (Mendelssohn); Duo, "Serbahn ognor," *Semiramide*, the Sisters MARCHISIO (Rossini); Overture, *Der Freischütz* (Weber).

Conductor: Dr. WYLER.

Single Tickets for the Public Rehearsal—Stalls, 7s.; Balcony, 5s., Gallery and Area, 1s.; For the Concert—Stalls, 10s. 6d.; Balcony, 10s. 6d., 7s., 5s., and 3s.; Gallery and Area, 1s. To be had of Messrs. Cramer & Co., 201 Regent Street; Messrs. Chappell & Co., 50 New Bond Street; Mr. Ollivier, Old Bond Street; Messrs. Keith, Prowse & Co., 48 Cheapside; and at Mr. Austin's Ticket Office, St. James's Hall.

W. GRAEFF NICHOLLS, Hon. Sec.

ST. JAMES'S HALL.—Mr. W. G. CUSINS' GRAND CONCERT, with full Orchestra and Chorus, Thursday Evening, June 5.

Artists: Mad. LEMMENS-SHERRINGTON, Messrs. SINS REEVES and SANTLEY, and the ORCHESTRA; Glad. UNION, Messrs. JOACHIM and PIATTI, PROFESSOR STERNDALE BENNETT, Messrs. HAROLD THOMAS and W. G. CUSINS.

Professor Sterndale Bennett's Exhibition Ode, under the Composer's direction, and Auber's Grand Exhibition March will be performed; also a new MS. Overture, by Mr. W. G. Cusins, and Beethoven's Grand Concerto, Concertante, for Pianoforte, Violin, and Violoncello, and Orchestra.

Stalls, 10s. 6d.; Tickets, 5s., 3s., 1s. At the Hall, and the Music Warehouses. Stalls may be had of Mr. W. G. Cusins, 2a Cavendish Street, Portland Place, W.

M R. DEACON'S THIRD AND LAST SÉANCE of CLASSICAL INSTRUMENTAL MUSIC will take place on Monday, May 26, at 15 Grosvenor Street, W. (by permission of Messrs. Collard), commencing at 3 o'clock.

Programme: Quartet in D, Mendelssohn; Sonata Pastorale, Beethoven; Pensées fugitives, Ernst & Heller; Sonata in E flat, Violin and Piano, Mozart; Berceuse, Schumann; and Lieder ohne Worte, Mendelssohn; Pianoforte Quintet in D, Spohr. Exponents: M. SAINTON, Messrs. CARRODUS and H. WEBB; Sig. FEZZE, and Mr. DRAGON.

Tickets, Half-a-Guinea each; to admit three, One Guinea. To be had of Mr. R. W. Ollivier, 19 Old Bond Street; or of Mr. Deacon, 72 Welbeck Street, Cavendish Square, W.

MESSRS. LOUIS and ADOLPH RIES beg to announce that their MORNING CONCERT will take place at the Hanover Square Rooms, May 29, to commence at 3 o'clock.

Vocalists: Mad. RIEDER, Mlle. HAUSCHTECK, Mlle. BEHRENS.

Pianoforte: Mr. A. RIES; Violin, Mr. L. RIES; Violoncello, Mr. E. VIEUXTEMPS.

Tickets to be had at the principal Musicsellers, and of Messrs. Ries, 1a Devonshire Street, Portland Place, W.

MADAME LIND-GOLDSCHMIDT.—EXETER HALL.

WEDNESDAY NEXT, MAY 28.

M R. MITCHELL begs to announce that arrangements have been made for the performance of Haydn's Oratorio, "The Creation," and Mendelssohn's "Elijah," the proceeds of which will be presented by Mr. and Mad. Goldschmidt respectively to the undermentioned Benevolent Institutions:

1. Wednesday Evening next, May 28, "THE CREATION," by HAYDN, in behalf of the Hospital for Consumption and Diseases of the Chest, Brompton.

2. Wednesday Evening, June 4, MENDELSSOHN'S "ELIJAH," in support of the Royal Society of Musicians and the Royal Society of Female Musicians. The principal vocal parts in these performances will be sustained by Mad. LIND-GOLDSCHMIDT, Miss PALMER, Mr. SIME REEVES, Mr. W. H. WEISS, and Sig. BELLETTI. The BAND and CHORUS will be complete, comprising upwards of 500 performers.

Conductor, Mr. OTTO GOLDSCHMIDT.

To commence on each occasion at 8 o'clock precisely. Reserved and Numbered Seats, One Guinea; Unreserved Seats, Half-a-Guinea. Seats will be appropriated according to priority of application, which may be obtained at the principal Libraries and Musicsellers, and at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.

M R. S. MEREST'S (late Maria B. Hawes) Third and Last SOIREE will take place on Friday Evening next, May 30, at 7 Adelphi Terrace, at half-past eight o'clock, under the Patronage of their Royal Highnesses the Duchess of Cambridge and the Princess Mary Adelaide.

Family Tickets, admitting three, One Guinea; Single Tickets, Half-a-Guinea. To be had of Mrs. Merest, 7 Adelphi Terrace.

MISS FANNY CORFIELD begs to announce that her MORNING CONCERT will take place at 16 GROSVENOR STREET (by kind permission of Messrs. Collard) on Wednesday, May 28, at half-past three o'clock. Vocalists: Mad. GUERRABELLA and Miss ELEONORA WILKINSON. Instrumentalists: Herr MOLIQUE, M. PAQUE, and Miss FANNY CORFIELD. Conductor, Mr. A. O'LEARY.

Single Tickets, Half-a-Guinea; Family Tickets (to admit three), One Guinea. To be had of Miss F. Corfield, 29 Burton Street, Eaton Square, and of Cock, Hutchings & Co., 63 New Bond street.

HERR REICHARDT will Sing "COME, DEAR ONE, BACK TO ME," composed by J. L. Summers, at St. James's Hall, May 30.

M R. TENNANT

WILL SING HIS NEW SONG,

"HAST THOU NO TEAR FOR ME?"

COMPOSED EXPRESSLY FOR HIM BY

CIRO PINSUTI,

AT

MADAME PUZZI'S CONCERT, HANOVER SQUARE ROOMS;

MISS ELIZA BRUCE'S EVENING CONCERT;

MRS. ANDERSON'S GRAND MORNING CONCERT;

MADAME ANICHINI'S CONCERT, AT LADY DOWNSHIRE'S;

AND AT

MISS STEELE'S CONCERT, HANOVER SQUARE ROOMS.

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ALL EQUALLY FRAGRANT.

157 NEW BOND STREET, LONDON.

MISS STEELE begs to announce that her EVENING CONCERT will take place on June 13, at the Hanover Square Rooms.

Vocalists: Mad. LEMMENS-SHERRINGTON, Miss MARTIN, Miss STEELE, and Mrs. MEREST; Messrs. TENNANT, TRELAWNY COBBAN, and SANTLEY.

Instrumentalists: Herr JOACHIM, Messrs. KUHE, LAZARUS, and LIDEL.

Tickets, 10s. 6d. and 7s.

28 Upper Gloucester Place, Dorset Square.

MADAME LOUISA VANNING begs to announce her MATINEE MUSICALE at the Hanover Square Rooms, on Wednesday, May 28, at 3 o'clock.

Artists: Vocal—Mad. LOUISA VANNING and Miss ADA JACKSON, Mad. LAURA BAXTER and Miss LASCELLES; Messrs. WILBER COOPER, ALLAN IRVING and SANTLEY.

Instrumentalists: Miss JANE JACKSON, of Clifton (Pianoforte), Messrs. SAINTON and PAQUE.

Conductors: Messrs. J. BENEDICT, GEORGE LAKE, and FRANCESCO BERGER.

Tickets, 10s. 6d. and 7s. 6d. Of Mad. Vanning, 13 Hanover Villas, Ladbroke Square, Notting Hill, W.; of the principal Music Warehouses; and at the Rooms.

MILLE. CAROLINE VALENTIN has the honour to announce her MATINEE MUSICALE on MONDAY, June 2, at the Hanover Square Rooms, at 3 o'clock precisely.

Artists: Miss BANKS, Mad. NITA NORRIE, Miss LASCELLES and Mr. GEORGE PERREN; M. SAINTON, and M. PAQUE.

Conductors: Herr WILHELM GANZ and Mr. GEORGE LAKE.

Tickets, 10s. 6d.; Reserved Seats, 15s. Of Messrs. Ashdown & Parry, 18 Hanover Square; Duncan Davison & Co., 244 Regent Street; of Mlle. VALENTIN, 6 Duke Street, Manchester Square; and at the Rooms.

MR. APTOMMAS'S HARP RECITALS on the following Tuesdays, May 27, June 10, 24, and July 8. The following eminent artists will assist:—

Vocalists: Mlle. PAREPA, Mad. FLORENCE LANCIA, Mad. LAURA BAXTER, Miss MERRITT, Miss RANSFORD; Mr. SWIFT, Sig. FORTUNA, Mr. ALLAN IRVING, Mr. LEONARD WALKER.

Piano: Herr KUHE, Mr. CHARLES SALAMAN, Mr. G. A. OSBORNE, Mr. ARTHUR NAPOLEON; Organ, Herr ENGEL; Violoncello, Mr. GEORGE COLLINS; Violin, Mr. H. WEITZ HILL; Harp, Mr. JOHN THOMAS, Herr OBERTHUR, Mr. APTOMMAS.

Conductors: M. BENEDICT, Herr WILHELM GANZ, M. EMILE BERGER, M. FRANCESCO BERGER, and Sig. CAMPANA.

At the recital of Tuesday, May 27, Mr. APTOMMAS will play Spohr's sonata for Harp and Violin, with several morceaux by ZANETTI, GODFROID, and JOHN THOMAS.

To commence, on each occasion, at 8 o'clock. Tickets, 10s. 6d. and 7s.; Three Tickets for one Recital, 15s.

HERR MOLIQUE begs to announce that his CONCERT will take place at the Hanover Square Rooms, FRIDAY MORNING, June 13. Full particulars will shortly appear.

The Operas.

HER MAJESTY'S THEATRE.

On Saturday, the announcement of *Il Trovatore*, with Mlle. Titiens and Sig. Giuglini, attracted a large attendance. The admirers of Verdi, however, were doomed to disappointment, as Sig. Giuglini was suffering from indisposition, and, according to a medical certificate distributed through the house, could not sing. The *Barbiere* was therefore given instead, with Mlle. Trebelli as Rosina; and we must say the young lady showed a greater regard for the interests of the establishment than her own special advancement. The audience were not in the mood to receive her, and when she came on the cold reception that awaited her must have dispirited an older and more experienced artist. Fortunately, Mlle. Trebelli is not wanting in confidence in her own abilities, and although somewhat abashed, shown particularly in her acting, she sang the opening cavatina with a charm of voice, a freedom of delivery, and a facility, that immediately created an interest in her favour. The duet with Figaro, "Dunque io son," was even more to the taste of connoisseurs, inasmuch as it was given entirely (all but entirely, the Albion variation in the *ensemble* excepted) as Rossini wrote it. That Mlle. Trebelli is a thorough mistress of the florid school was at once universally allowed; and from the duet onward the career of the young artist was watched with curiosity and interest. The piece introduced for the lesson song was written expressly for her by Sig. Alavy, and consisted of variations to "Sul margine d'un rio," and might indeed be denominated a vocal fantasia. Anything more difficult, or more ineffective, we never heard. Mlle. Trebelli sang it with wonderful fluency, but there was no response from the hearers. It failed to charm them. It was no fault of the singer, most assuredly, who, had she sung Rode's air with the same quality of voice and the same brilliancy of execution, would have created an enthusiastic sensation. In the last scene the audience warmed up a little, and being prepared by the singing in the trio, "Ah qual colpo!" absolutely condescended to encore "Zitti, Zitti."

M. Gassier sustained the part of Figaro, Sig. Bettini that of Almaviva, Sig. Zucchini that of Bartolo, and Sig. Laterza that of Basilio. Sig. Zucchini was entirely new to the English public, a thing to be wondered at, seeing that he is a thorough good buffo, and that buffos are difficult to obtain. His humour is somewhat dry, but he has humour, and sings well without much voice. His *début* was decidedly successful. M. Gassier makes a capital Figaro—the best, indeed, on the operatic stage after Ronconi. His acting is full of life and spirits, and he sings the music, not only with unusual facility, but great command of voice. The Basilio of Sig. Laterza is slow and solemn, and not very artistic. Sig. Bettini executed all the music of the Count with care and fluency, and that is saying no little for such music. That he is, however, the bean ideal of a Spanish nobleman we cannot assert.

The overture was a most admirable performance, but did not obtain one hand of applause. So much for reputation. A slight acceleration of the tempo in the first finale was not an improvement.

To gratify the Verdi-disappointed, Mlle. Titiens sang the mad scene from *Lucia*, which in reality woke the audience from their slumbers, and created a perfect *furore*.

The new ballet-divertissement followed.

On Tuesday the *Trovatore* was again announced; and this time it was really given, and with Sig. Giuglini too, though somewhat shorn of his vocal strength. Sig. Giuglini indeed was determined to make a martyr of himself sooner than disappoint the public a second time; and so he appeared, and, in spite of an evident hoarseness, sang the entire of the music of Manrico. For this the audience cheered him lustily, and certainly he never seemed in greater favour than when he was least able to sing.

Mlle. Trebelli took ample revenge in *Azucena* for the coldness with which she was received in *Rosina*. This time, indeed, the audience were prepared for the young lady; and although they did not greet her with enthusiasm on her first appearance, they listened attentively to her, and applauded her unsparingly in the first air of the gypsy, "Stride la vampa;" and still more in the long narrative song, "Condotta ell'era," which she sang and acted with immense fire and energy. After this scene she was unanimously recalled. In the scene before Count di Luna's tent—she had now challenged attention—she produced a still greater effect by her powerful acting and admirable singing, and was again recalled with enthusiasm. In the prison scene Mlle. Trebelli's singing was entitled to the very highest praise. The beauty of the voice, the perfect intonation, the phrasing and the method, were all worthy of Albini—and higher praise it is impossible to bestow. To be brief, Mlle. Trebelli achieved a great and legitimate success in *Azucena*, and cannot fail to prove an immense acquisition to the theatre. Mr. Mapleson is

rich in Rossinian singers now; and as the "Sisters Marchisio" are likely to restrict their labours this year to *Semiramide*, we would suggest the production of *Cenerentola* with the following cast: Angelina—Mlle. Trebelli; the Prince—Sig. Bettini; Dandini—M. Gassier; and Don Magnifico—Sig. Zucchini; with the proviso, be it understood, that the two sisters (why not the "Sisters Marchisio"?) be well sustained.

Of Mlle. Titiens' magnificent impersonation of Leonora it is enough to say that, if anything, it was more magnificent than ever, and that the audience was never more deeply moved by her singing and acting.

Sig. Giraldoni essayed the part of the Count Di Luna, with moderate success; and Sig. Bossi (we missed M. Gassier) was industrious and painstaking in Fernando.

On Thursday the *Trovatore* was repeated.

ROYAL ITALIAN OPERA.

On Saturday *Rigoletto* was given for the first time this season. About the Gilda of Mad. Miolan Carvalho, the Maddalena of Mad. Nantier-Didiee, the Duela of Sig. Mario (with his incomparable "Donna e mobile"), or the Sparafucila of M. Tagliafico, we have nothing new to say. Enough that they were all as effective as before. Of Sig. Delle Sedie's *Rigoletto* we prefer speaking in detail after a second hearing. It is no slight matter to succeed Ronconi in such a part; and Sig. Delle Sedie is too conscientious an artist to be dismissed without ceremony.

The opera on Thursday night was *Don Giovanni*, and the house the most crowded of the season. Perhaps in no character has Mlle. Patti more completely won the sympathies of the English public than in that of Zerlina. The village flirt, idealized by Mozart's music—who can soothe her jealous lover with such enchanting melodies as "Batti batti" and "Vedrai carino," and coquet with his libertine rival to the insinuating strains of "Vorrei e non vorrei"—appears to fit her to the life. Engaging as was her assumption last season, it is still better now. A very little, indeed, is wanting to make it quite perfect; and, to judge from experience, that little will be speedily acquired. Even since the first representation of *Don Giovanni*, some ten days ago—to which we were only able, at the time, to devote a sentence—Mlle. Patti has made alterations and improvements which afford good reason to believe that, off the stage as well as on, she is constantly thinking of her art. Her costume now, instead of the ball-dress of a lady, is the veritable attire of a peasant—gay and parti-coloured, because she is on the eve of her wedding, but in no respect exaggerated. Her share of the duet with Giovanni, the inimitable "La ci darem la mano,"—especially her archly hesitating delivery of the stanza, apart, "Vorrei e non vorrei" ("I would and I would not"), and her exclamation of sympathy for the absent Masetto ("Mi fa pietà Masetto")—was already irreproachable. "Batti batti," however charmingly fresh, still admitted of some slight improvements. There used, for example, to be a trifling *cadenza* (not Mozart's) connecting the first movement with the last ("Pace, pace, o vita mia")—besides a point or two which, wearing the semblance of calculation, robbed the point in a measure of its spontaneity; but the *cadenza*—to the great satisfaction of purists—is abandoned; while the artificial bye-play (it is needless to enter into particulars) has been so toned down that nothing can possibly be more natural, nothing more artlessly graceful. Rarely, indeed, has this incomparable scene with Masetto been more admirably played, never more exquisitely sung. "Batti batti," "Vedrai carino"—in which Zerlina consoles Masetto for the drubbing he has received at the hands of Don Giovanni, as with "Batti batti" she appeases his jealousy on account of the same personage—and "La ci darem" were redemanded unanimously, and all three repeated with increased effect. Sticklers for Mozart's text in its absolute integrity—except the transposition of the last note in "Batti batti," and a very delicate embellishment in the middle of "Vedrai carino," which might be rejected without detriment—have now literally nothing to criticise. Apart from the music, which on the whole could not be more chastely or more expressively rendered, Mlle. Patti's general conception of Zerlina is as nearly as possible faultless. And then, to complete the charm, she looks the character to perfection. Mad. Pencó's Donna Anna has been highly spoken of, and not without cause. In such parts as *Ninetta* (*La Gazza Ladra*), &c., she is doubtless more at home; but a singer trained in the most legitimate school, and an actress familiar with the traditions of the stage, this clever lady is not likely to fail in anything she undertakes. The Donna Elvira, too, of Mad. Csilling is earnest, correct, and intelligent. Thus the women parts in this extraordinary work—which is far more popular now than when it was first produced, three-quarters of a century since—are, without reservation, in the hands of artists competent to sustain the classical repute of the Royal Italian Opera; and not only "Batti batti" and "Vedrai carino," but those loftier flights of dramatic song, "Or che

sai l'indugno" (Anna), and "Mi tradi quell' alma ingrata" (Elvira) are fairly and effectively interpreted. Of M. Faure's Don Giovanni we can only say now what we said last year—that, Frenchman though he be, since the justly renowned impersonation of Tamburini, whether looked at from a musical or dramatic point of view, there has been none worthier than his. His "La ci darem" is winning and persuasive, his "Finch' dal vino" full of spirit, and his interview with the statue, in the *finale* to the last act, dramatic and powerful. How well in this unequalled passage he is supported by M. Tagliafico, the best "Comendatore" ever heard, and by Herr Formes, the most busy and aspiring of Teutonic Leporellos—too busy, indeed, with this particular scene, where the interest should be centred exclusively in Don Giovanni and the statue, and Leporello kept modestly in the background, just as Herr Formes used to represent it—it is scarcely requisite to add. Signor Ciampi's Masetto is painstaking and dry, not nearly so humorous as that of Sig. Ronconi, and not nearly so pleasant and natural as that of Sig. Polonini. In "Ho capito" he reminded us frequently of Dr. Bartolo, and here and there the melody was rather shouted than intoned. Sig. Tamberlik's Don Ottavio is as manly, vigorous, and striking as ever, and, although he respectfully declined the "encore" awarded to "Il mio tesoro," the house was not less anxious to hear it again than the four pieces—including the trio of masks, "Proteggia il giusto cielo," with Mesdames Penco and Csillag, which, by the way, would lose none of its effectiveness if sung *in time*—which were actually repeated. The band was magnificent; the chorus, in the superb *finale* of the first act—where, it may be relevant to state, Mozart did not intend a chorus any more than he intended one in the *finale* to *Le Nozze di Figaro*—all that could be wished; and the execution of the opera generally one of the most efficient we remember of late years, under Mr. Costa's direction. Nevertheless, we must protest against the introduction of the minut "à due" in the ball scene, by which Mozart is made to repeat himself in a manner altogether at variance with his consummate notions of symmetry. However well done (and it is invariably well done at Mr. Gye's theatre), this is a blot upon a magnificent *finale*, which ought not, under any circumstances, to be tolerated.

The *Barbiere*, to-night; the *Sonnambula*, Monday; Tuesday, *Martha*; Thursday, *Don Giovanni*; Saturday, *Les Huguenots*, with a new singer—Mlle. Antonietta Fricci, as Valentine.

CRYSTAL PALACE CONCERTS.

It was a "field-day" on Saturday at the Crystal Palace. Herr Auguste Manns, the spirited commander of the musical forces of the "Company," had invited Meyerbeer to a concert; and the renowned musician, with proverbial courtesy, not only accepted the invitation, but superintended the rehearsals of his Grand March composed expressly for the coronation of the reigning King of Prussia. To this march, on the day of the concert, the place of honour was assigned; and, in order to give due effect to its execution, the Crystal Palace band was nearly doubled, the additional performers consisting of practised instrumentalists from the "metropolis," together with a military brass band, under the direction of Mr. Godfrey, stationed in the gallery, to the left of the platform. Thus the composer's design of having two separate orchestras was literally carried out. Since the coronation of the King of Prussia at Königsberg last October, when it was played by the combined military and concert bands during the Royal procession from the Chateau to the Church, M. Meyerbeer's Grand March had nowhere been performed till now. That he should have produced it first in England must, therefore, be regarded as a direct compliment to the musical public of this country, where his works are so universally admired and popular. M. Meyerbeer has certainly no reason to complain of his reception here; and, bearing in mind the enthusiastic greeting he has met with in every quarter, he may probably, when the last touch is put to the already celebrated, though still invisible and intangible *Africaine*, be induced to pay us another visit.

The "Coronation March" is [scored, as we have said, for two orchestras—a grand orchestra of "string," "wind," and "percussion," and a smaller orchestra of "brass." The ingenuity with which the two bands are alternately isolated and combined is not less remarkable than the vigour and originality of the phrases and harmonies allotted to each. A much less elaborate composition than that which M. Meyerbeer contributed to the opening of our International Exhibition, the Coronation music lays no pretension whatever to the overture form, but adheres exclusively to the rhythmical character of the march. Like the Coronation March in the opera of the *Prophète* (to which gorgeous piece, by the way, it offers some other slight resemblances), it is written in the key of E flat. The leading theme, which is frequently heard, and always with new and striking features to signalize its reappearance, is bold and measured, strongly accentuated, and laid out for the orchestra

with extraordinary grandeur—just such a theme, and just so treated, in short, as was fitted to illustrate a high and important solemnity. The continuation, led off by the small orchestra, and answered by the great one—each, as it were, striving to appropriate to itself the most responsible share of the melody—is admirably in keeping. Nothing could contrast more forcibly with this than the peculiarly Meyerbeerish passage, in "unison" (for all the "strings"), which immediately follows. Here the wind instruments are occasionally made to join in with an effect both novel and piquant; and the effect is as stirring as in what goes before it is pompous and majestic. When, through a skilfully managed *crescendo* the leading theme is resumed *in extenso*, we have, in an appropriate key, the first "Trio"—announced by kettledrums, *grosse caisse*, bassoons, &c.—one of those graceful and continuous "songs" with which M. Meyerbeer has the secret of relieving what might otherwise be termed the "monotonous splendour" of his marches. The instrumentation of this trio is fanciful and replete with charm, the short and abrupt responses of the smaller orchestra, at the end of each sentence of the opening phrase, being suggestive of a desire to interrupt at intervals the tranquil course of the melody. After a quaint, half-plaintive episode, in which the minor and major keys are curiously alternated, the subject of the "Trio" is given *fortissimo*, by the large orchestra, the responses of the lesser one being now, in turn, *pianissimo*. Thus, a fresh interest is created, and that variety of colouring attained which, judiciously and sparingly employed, becomes one of the most powerful instruments of effect. Another very striking *crescendo*—in which the obstinate reiteration of one particular note ("B flat"—the "dominant note," if the technical expression may pass, of the principal key), against all sorts of changes of harmony, will hardly escape the attention of musicians—once more introduces the leading theme. Only the first strain is now repeated—a second "Trio," in a new key, appearing unexpectedly and without preliminary. The character of this second "Trio," not less gracefully melodious, from the manner in which it is instrumented, from the part assigned to the smaller orchestra (and from occasional faint reminiscences of certain duet in the *Prophète*), is essentially opposed to that of the first. When developed it is interrupted by another *crescendo* (especially daring in its progressions of harmony), which brings back once more the leading theme, and the opening bars of which are again made to suffice. The *coda* is now heralded by the drums, and a lively theme—in a different *tempo*, though in the same key—announced by the smaller orchestra and answered by the other, imparts fresh interest and animation to what one might have imagined stood in no further want of either. This new subject is, however, merely a brilliant preamble to the real climax, the Prussian national air "Ich bin ein Preusse" (composed by the late Augustus Neidhardt, founder and conductor of the celebrated Berlin *Dom chor*), in the sonorous and magnificent setting forth of which M. Meyerbeer, with the happiest results, has combined the resources of both orchestras. It would have been difficult to end an inspiring march in a more entirely satisfactory and imposing manner.

The execution, under the direction of Herr Manns, who probably never till now had the good fortune to conduct so large and powerful an orchestra, was superb from beginning to end. The design of the master was as clearly and pointedly expressed as he himself could have desired, and as he himself could have made it, had he wielded the *bâton* instead of Herr Manns. The sensation produced on the audience was spontaneous. The applause, deafening and prolonged, was mingled with repeated cries for "Meyerbeer," till at length the great musician was led forward by Herr Manns and vociferously cheered. The March, by unanimous desire, was then repeated, and the second performance was, if possible, even better than the first.

The concert began with one of the finest performances of Beethoven's prodigious C minor symphony to which we have ever listened, in England or elsewhere. This grand masterpiece, it is pleasant to record, was keenly appreciated, and, after each successive movement, warmly applauded. The clever and popular sisters, Carlotta and Barbara Marchisio, contributed three of their favourite duets, "Quis est homo?" and "Giorno d'orrore," from the "Stabat Mater" and "Semiramide" of Rossini, and a cavatina by Pacini, all of which were sung to perfection. The last piece in the programme was Weber's *Jubilee* overture, terminating with our own national anthem of "God save the Queen"—the "Ich bin ein Engländer," to match with the "Ich bin ein Preusse" of Herr Neidhardt.

SONS OF THE CLERGY.

THE 208th festival of the Sons of the Clergy—"in aid of the funds of the corporation for assisting necessitous clergymen, pensioning their widows and aged single daughters, educating, apprenticing, and provid-

ing outfits for their children"—took place on Wednesday afternoon, under the dome of St. Paul's Cathedral. It would be superfluous to do more than solicit renewed attention on the part of the public to this very admirable institution, the origin, purport, and claims of which have been described over and over again. A brief quotation from the circular address of the governors, nevertheless, may not be out of place—more especially inasmuch as it throws some light upon the actual condition of the charity and upon the most urgent aim and wants of those who are intrusted with its administration:—

"The society annually assists by pensions and donations about 1,250 persons—clergymen, their widows, aged single daughters, and children. During the last year 17,031*l.* have been distributed among these classes; but so numerous are the applicants that the funds permit only of very limited, and often inadequate, grants being made. It is especially desired to raise the amount of the pensions to the widows and aged single daughters of deceased clergymen, of whom there are at present no less than 712 receiving pensions from 10*l.* to 25*l.* per annum; and the governors feel confident that there must be many wealthy and benevolent individuals who would be happy to assist in so just and good an object, did they know the extent of the pecuniary distress, and consequent suffering and privations into which a large number of excellent ladies are thrown by the death of husbands and fathers, whose life-incomes as clergymen afforded no means of laying by a provision for their widows and orphans."

The festival was celebrated, as usual, by full choral service, the ordinary choir of St. Paul's Cathedral being reinforced by the choirs of Her Majesty's Chapels Royal, Westminster Abbey, St. George's Chapel (Windsor), &c.—in all about 250 voices. Service commenced at half-past three o'clock, by which time the whole of the spacious area under the dome was filled, the chief civic and cathedral dignitaries being, according to annual custom, among the congregation. Mr. Goss, Organist of St. Paul's (assisted by Mr. George Cooper, of St. Sepulchre's—the excellent Sub-Organist, Mr. Goss's occasional representative), superintended all the musical arrangements with his wonted ability. The prayers were intoned by the Rev. J. A. Coward, and the lessons read by the Rev. J. V. Povah, minor canons; the sermon being preached by the Rev. A. W. Thorold (Rector of St. Giles's), who chose for his text the 8th verse of the 14th chapter of St. John—"Lord, show us the Father, and it suffice us." The music to the "suffrages" was by Tallis; and we believe it would be impossible to improve upon the solemn and stately harmonies which the fine old English master has bequeathed to us for this important part of our Cathedral service. As much can hardly be said for the music of Kent—"Cantate Domino" and "Deus miseretur"—after the first and second lessons. That something worthier than this can be written, and by English composers, too, has in many instances been shown, and was triumphantly proved on the occasion under notice by Mr. Goss himself, to whose new anthem, introduced for the first time at a grand public religious ceremonial, we shall presently allude. The final chorus from Dr. Croft's Anthem in E ("Cry aloud and shout, thou inhabitant of Zion"), which followed the third collect, is just as favourable an example of our English school of church music as the anthem of Kent is the contrary. Croft's harmony, though by no means elaborate, sounded almost sublime in juxtaposition with such twaddle, the perpetuation of which can answer no object, unless it be that of lowering the taste of choir singers. Croft was a master of whom we have reason to be proud; Kent a commonplace musical pettifogger—cathedral composer "by courtesy." The anthem of Mr. Goss is the work of a master. Less ambitious than the one he wrote for the funeral of "the Great Duke," it is in some respects even more attractive. Its form is quite new, the trite conventionalities which have long been respected, as canonical, being set at naught, and music allowed, for once, to speak in tones as captivating as impressive. The words (suggested by the Rev. W. C. Webber, to whom the anthem is dedicated) are borrowed from the 35th chapter of *Isaiah*. An introductory recitative for solo bass voice (Mr. W. Winn, of the Cathedral choir, one of our most eminent public concert-singers), "The wilderness and the solitary place shall be glad for them," leads to a trio for alto, tenor, and bass—"Strengthen ye the weak hands"—the flowing melody, the tasteful and ingeniously varied harmony of which by no means invests it with a secular character, but amply reflects the devotional fervour of the text. The words, "He will come and save you, even God," are set with a feeling closely akin to the "poetical"—beautifully set, indeed, and not less appropriately than beautifully. Unobtrusive as this passage may appear on paper, unimpressive, possibly, to Gregorianists and to those who hold that cathedral music should either consist exclusively of diatonic harmonies or of intricate contrapuntal contrivances, it could not under any circumstances have occurred to an ordinary thinker, or to an ordinary musician. That Mr. Goss can compose elaborately, when it pleases him, is tolerably well known; the style he has adopted

in this anthem was, therefore, by choice, not necessity; and his success must be accepted as a legitimate achievement. The trio gives way to a short recitative for tenor voice (solo), the preamble to a vigorous four-part chorus—"For in the wilderness shall waters break out"—in the course of which the "treble" voice is felicitously treated as "solo," and phrases assigned to it as melodious as they are richly harmonized. Mr. Goss, indeed, writes for voices, whether in "parts" or in "solo," with masterly clearness. To the chorus—the only fault of which is its brevity—succeeds a choral recitative, for tenors and basses ("And a highway shall be there"), somewhat after the style of Mendelssohn, though in no respect a plagiarism; and out of the recitative springs, naturally and effectively, a full chorus (*allegro*)—"And the ransomed of the Lord shall return" (again erring on the score of conciseness)—which terminates, as happily as could be desired, a work no less admirable for purity than for scholarly correctness and musical charm—a work, in short, which, composed without effort, has not the less completely attained its object. The anthem, after the sermon, was one of the loveliest of the choruses in Mendelssohn's *Elijah*—"He that shall endure to the end shall be saved." On the whole the musical performance was excellent. Mr. Goss's anthem (accompanied on the organ, like the other pieces, by himself) was well given, considering that, before the rehearsal, it was unknown to the united choirs. That it will frequently be heard we cannot doubt; and that "Goss in G" may henceforward take the place of the worn-out platitudes—"in C," "in F," or "in D"—with which our church service has been degraded we earnestly hope. It is well to possess a cathedral organist able to compose anything so sensible and attractive. The organ used on this occasion was the one recently purchased for the services "under the dome"—perhaps the finest ever built by the eminent firm of "Hill." That it should still remain unfinished, uncased, unfurnished, and consequently unsightly; that it should still be unsupplied with the hydraulic process boasted by its venerable companion and predecessor, the work of Father Smith; still be dependent for its "voices" on the muscles and sinews of eight stalwart organ-blowers; and still inevitably be out of order, seems difficult to explain. A general opinion is current that had this splendid instrument been the property of a Gothic Cathedral such would not have been the case—that money, in short, would have been found to provide every requisite. Why this indifference should exist with regard to the noblest Italian ecclesiastical structure out of Rome, those may best explain who entertain it. The present condition of the new organ in St. Paul's Cathedral is at any rate, a disgrace to the "metropolis."

The meeting of the Charity Children is to be held on Thursday June 12.

THE MUSICAL SOCIETY OF LONDON.

(From the *Morning Post*.)

The third concert of the season took place on Wednesday evening at St. James's Hall. The first piece in the programme was M. Meyerbeer's overture composed for the opening of the International Exhibition. In one sense this admirable composition was done ample justice to, for it was very finely performed; but in another sense the work and the world-wide reputation of its author, no less than the vehemently-expressed re-demand of the entire audience, were somewhat cavalierly treated. Why did Mr. Alfred Mellon so obstinately resist the quite unmistakeable call for repetition that spontaneously and unanimously followed the capital execution (under his able direction) of this wonderfully brilliant and masterly piece of music? Does the old English adoration of clever dullness—of those musical "poets," who write as Tybalt fought, "by the book of arithmetic"—still govern the proceedings even of our "young societies"? If not, whence this rather contemptuous treatment of the great author of *Les Huguenots*, *Robert le Diable*, *Le Prophète*, *L'Etoile du Nord*, *Dinorah*, and other masterpieces too numerous to mention—this implied rebuke to the audience for their want of taste? Who is the man connected with the direction of the deservedly-famous Musical Society of London capable of writing a march 'in the form of an overture,' or in any other form, half so melodious, genial, brilliant, and to the purpose, as this fresh, vigorous, and delightful production of M. Meyerbeer's genius? Why, then, was it not duly honoured? Why was not the undeniable encore it elicited as readily taken as was that awarded to another instrumental composition of greatly inferior merit.

After the audience had laboured in vain for a long time to procure a repetition of M. Meyerbeer's overture, Mlle. Parepa came forward, and sang in her very best manner, and with the happiest effect, Mendelssohn's noble scena 'Infelice.' Then we had a clever rendering of Spohr's concerto duet (with orchestral accompaniments) in B minor, by Messrs. Alfred and Henry Holmes; next, a scena, by Hummel, 'Riuscito sono

alfin' (from the opera *Matilde di Guisa*), cleverly instrumented by Mr. Alfred Mellon, and sung with great energy and dramatic accent by Mr. Santley; and the first part was brought to a close by Mr. Arthur Sullivan's music to the fourth act of Shakespeare's *Tempest*, the vocal parts in which were admirably sustained by Mlle. Parepa and Miss Robertsone Henderson. The exemplifications of Mr. Arthur Sullivan's talent introduced on this occasion served but to confirm us in the opinion we have already expressed respecting it. Few, perhaps, could imitate a great master like Mendelssohn so consistently or attractively; but Mr. Sullivan must emancipate himself—be warned by 'his own native rage'—before we can accord him the artistic position which his friends seem determined to claim for him. The instantaneous repetition of his servilely Mendelssohnian *Dance of Reapers*, after the inexorable resistance to the desire of the public in the case of Meyerbeer's overture, was neither flattering to Mr. Sullivan nor honourable to the Society.

The second part of the concert opened with a superb performance of Mozart's so-called 'Jupiter Symphony,' a work which, despite all that has subsequently been written in the same department of composition, still stands its ground as a monumental model of creative art. This was followed by Sig. Verdi's duet (from *Rigoletto*), 'Figlia! mio padre,' beautifully sung by Mlle. Parepa and Mr. Santley, the concert terminating brilliantly with Spontini's overture to *Nourmahal*.

"The hall was crowded in every part."

Probincial.

Our own Correspondent at Belfast sends us the following interesting particulars of the inauguration of the new Ulster Hall:—

"The long-expected event—the opening of the Ulster Hall—has at last taken place, and Belfast may now justly pride itself in possessing one of the finest rooms in the kingdom as regards size and beauty, and only excelled in its acoustical properties by the Birmingham Town Hall, which, however, it vastly excels in conveniences of every kind, especially for the artists, whose comforts have not been forgotten. For details of the Hall I refer you to the description given by the *Weekly News*.

"The directors have thought it advisable to postpone the proposed festival until the organ, now being built for it by Hill, at a cost of 3300*l.*, is erected (which will be in December); and they gave the honour of opening the Hall to the Classical Harmonists' Society, who exerted themselves to the utmost to produce something worthy of the occasion; and I must congratulate them on the great success achieved by their two concerts of Monday and Tuesday last. The work chosen for the opening night was the *Messiah*, the judiciousness of which selection is thus treated by the critic of the *Northern Whig*:—

"No selection of music for the opening of the new Hall could have been more judicious or in better taste than that made. It was very fit that the first sounds that should be listened to by a public audience in a building destined for many future purposes of recreation and enlightenment should be the divine harmonies of the grandest and most devotional music ever written, and that the name of Handel and his *Messiah* should be evermore associated with the opening of our new Music Hall. Connected with the first step in any new undertaking there is always a shadow of the grave seriousness that attends the last, and no music would have been so appropriate to the occasion or so consonant with good feeling as that composed by the greatest musician to the greatest theme."

"To render the oratorio worthily, the following singers were engaged:—Mad. Lemmens-Sherrington, Miss Whitham, Miss Moseley, Mr. Perren and Mr. Thomas; and the society's band was largely augmented by instrumentalists from Dublin and elsewhere, among whom we observed Mr. Levey, Mr. Hughes, Herr Elsner, Mr. Clements, &c.; the total number of performers, vocal and instrumental, exceeding 200. The performance was, on the whole, very good. But I must not take up your valuable space with further criticism; nor is it indeed necessary, as the singers are too well known to require it. The cordial reception given to the conductor, Mr. George B. Allen, must have been most gratifying to him, and is thus commented on by the *Northern Whig*:—

"We were glad to note the warm reception given to Mr. Allen, conductor to the Society, by both audience and orchestra, and feel assured that no one could better deserve it. The labour of bringing a Society from almost incompetency to its present pitch of efficiency can have been no slight one, and Mr. Allen's exertions have been uniformly those of a true artist, and in the path of a genuine musician. The

music he and the Society have brought out has been of the best and highest class, and their exertions to execute it worthily have been most praiseworthy. The stimulus supplied by the facility of so admirable a Hall for its production will, we trust, have its effect in rendering the Classical Harmonists a still advanced and advancing Society."

"And when it is remembered what has been accomplished by the Society under his teaching; that four years ago the oratorio was, one may say, unknown in Belfast, and that Mr. Allen was considered quite an enthusiast for proposing to perform one; that since then several of the finest have been given, besides a large number of cantatas, anthems, &c.; and more particularly that it was through his and the Society's exertions and requirements that this splendid Hall has been built, it must, I think, be allowed that the honour shown was not undeserved.

"I was also glad to see the warm reception given to Mr. H. Loveday, the leader and teacher of the Society's band.

"The performance on the second night consisted of *Der Freischütz* and a miscellaneous selection which embraced some of the popular songs of the day. Mad. Sherrington was encored in 'The shadow song,' which she sang to perfection. Miss Moseley and Mr. Thomas were respectively encored in 'The gipsy girl,' and 'There's nothing like a fresh'ning breeze;' and Miss Whitham, Mr. Perren, and Herr Elsner were only excused from repeating their solos on account of the lateness of the hour—near twelve o'clock.

"As the Hall was well filled on the first night, and was crammed with an audience of 2,500 on the second, the Society has every reason to be gratified with the success of its concerts in every point of view, and of the kind appreciation of their efforts by the public of Belfast."

Letters to the Editor.

SIR.—Permit me to call your attention to the notice of Mr. Richard Seymour's concert at St. James's Hall on Saturday, May the 10th, as reported in last week's MUSICAL WORLD. It is there asserted that Mad. Louisa Vinning was *hissed*, as were Mr. Fielding and Miss Rose Hersee. This is untrue. I most positively affirm they met with genuine, hearty, persevering and unanimous applause, and in proof I mention their several encores. For the song of "The open window" Mad. Vinning gave "Coming thro' the rye." Mr. Fielding responded to the call for a repetition of "Live in my heart" by giving the last verse of the same. Miss Rose Hersee, after the cavatina "Bid me discourse," gave Arnaud's French romance "Chantez, ô ma fauvette" accompanied by herself; and in the second part of the concert, when encored in the song of "Cherry ripe," owing apparently to the lateness of the hour, instead of complying, the young lady returned her obeisance for the compliment. As the reviews in the MUSICAL WORLD are held as high authority by the musical public, such errors are of great importance; you will, therefore, I trust, excuse me for pointing out the misprint or mistatement, and believe me, respectfully yours,

PLAIN TRUTH.
[The word "hissed" was of course a misprint for "bissed" (encored).—ED. M. W.]

"BISSED" NOT "HISSED."

SIR.—On arriving here to fulfil my engagement with the Sacred Harmonic Society of Newcastle, to sing the soprano solos in their performance of the *Messiah* on Thursday next, the MUSICAL WORLD of the 17th instant was placed in my hands, and my attention was directed to the following passage in your report of Mr. Seymour's Concert, St. James's Hall:—

"Mad. Louisa Vinning was *hissed* in the ballad ('The open window'), Miss Rose Hersee in 'Cherry ripe' and Mr. Fielding in a ballad by 'Lover,'—which combination of words would imply that Mr. Fielding and myself met with a reception directly the reverse of that with which we were honoured. I did not hear Mad. Louisa Vinning sing her ballad; but your reporter will, I am sure, testify to the fact (of which Mr. J. L. Hatton and M. Emile Berger are witnesses) that both Mr. Fielding and myself were unanimously encored in the two songs named. I trust I may be excused for adding that my only other song, 'Bid me discourse,' was also encored, and was the first vocal encore of the evening.

I must rely on your sense of justice for the insertion of this letter, and the correction of an error which,—although, no doubt, purely accidental—might be seriously injurious to me at the present moment.

I remain, Sir, your most obedient servant,
ROSE HERSEE.
2 Jesmond Terrace, Newcastle-on-Tyne, May 20, 1862.

"BISSED" NOT "HISSED."

SIR.—My attention having been drawn to a critique in your columns of the 17th May on "Mr. Seymour's Concert," in which you state that Mad. Louisa Vinning was *kissed* in "The open window," I beg of you to give this statement a most unqualified contradiction. The song was a decided *success*; and Mad. Louisa Vinning, whose long intercourse with the public leaves her no longer anxious to accept any but the most unanimous encores, was, on this occasion, compelled to reappear on the platform, and substituted another ballad—so loud and undivided was the applause.

Trusting you will find space for these few lines, I have the honour to be, Sir, obediently yours,

S. HEYWOOD.

13 Hanover Villas, Notting Hill.

"BISSED" NOT "HISSED."

SIR.—In your notice of the above-named concert, it is stated that Mad. Louisa Vinning was *kissed* in the ballad "The open window," Miss Rose Hersee in "Cherry ripe," and Mr. Fielding in an Irish ballad by Mr. Lover, "Live in my heart."

As such was not the case, but on the contrary each of those artists was *encored* (Mr. Fielding with enthusiasm), I trust you, with your usual fairness, will please to insert this, or explain the cause of the mis-statement. Yours obediently,

RICHARD G. SEYMOUR.

2 Mabledon Place, W.C., May 23, 1862.

THE CRYSTAL PALACE.

SIR.—Whether or not the refreshment contractors at the International Exhibition complain of the obstruction of their view of the Kensington Horticultural Gardens does not concern me. Suffice it to say that, if the 200 acres of gardens and park, with the broad expanse of true English scenery, to be seen from *our* refreshment rooms, were hidden from view by a series of ugly tents, I think both the public and the contractor would not be long before they, like your reporter, pointed out the inconsistency.

I must beg your permission, however, to enter a friendly protest against the statement of the Secretary of the Horticultural Gardens, that "tents are preferable to any other structure yet tried for the exhibition of flowers."

Although I may be chargeable with a partiality for the old adage, "Nothing like leather," I trust you will permit me the opportunity for saying that, in common with a rather numerous class, I think the "Crystal Palace" is preferable to any other structure yet tried for the exhibition of flowers," particularly when the floral exhibition is combined with the attractions of a great musical fête.

My experience of flower shows leads to the conclusion that visitors are attracted to them as much from the pleasure of meeting and associating with friends, and looking at other visitors, as from a love of flowers or of music; and, as the spacious naves and transepts of the Crystal Palace afford far more opportunity for promenade, &c., than the tents of the Horticultural Society, with the additional advantage of being protected from wet or cold weather, I do claim for the Crystal Palace no inconsiderable superiority as a place for the exhibition of flowers.

I am, sir, your obedient servant,

ROBERT K. BOWLEY, General Manager,
Crystal Palace.

Crystal Palace, Sydenham, May 20.

MEYERBEER'S AGE.

SIR.—A few months ago the question of Meyerbeer's age was being very freely discussed, both in the English and Continental press. Without attaching so much importance to the question as many persons seemed to do, still I took the trouble of searching diligently in such authorities as were at hand. The result of the enquiries appeared in the *Brighton Gazette*, dated Nov. 21, 1861. It was there shown that the *majority* of his biographers fix the year of his birth at 1794. To this assertion no contradiction has as yet appeared. It has, on the other hand, received no further confirmation. My object in writing is to provoke, if possible, a clasher from Herr (not Monsieur) Meyerbeer himself. He is now amongst us, and if upon this and another point he would kindly deign an explanation, the future historian would be spared much fruitless labour and research. The other doubtful point is Herr Meyerbeer's real name. It has been variously spelt. For instance:—Meyer Baer; Meyer Liebman Beer; Meyer Beer; Jacob Meyerbeer;

Mayerbeer; and finally Giacomo Meyerbeer. I repeat that I do not attach very much importance to the name,—there's nothing in that, yet, for the sake of the future historian, it would be well to have all doubts removed while it is still within the bounds of possibility.

Very truly yours,

JOHN TOWERS.

MAD. STUTTAFORD.—The Sydney papers speak in high terms of this lady, who was performing with Sig. Bianchi's Operatic Company at the Lyceum Theatre. "Mad. Stuttaford," writes the *Bendigo Advertiser*, "appeared as Amina in *La Sonnambula*, and achieved a triumph by her pure and delicate rendering of some of the choicest *morceaux* of this, the most refreshing and original opera of the present age. In the solos 'Whilst this heart its joy revealing,' and the celebrated 'Do not mingle,' as well as in the duet with Elvino (Signor Bianchi), 'Take now this ring,' she gave an ample proof of the flexibility and natural richness of her voice, as of the soundness of her musical knowledge and proficiency."

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The fourth *conversazione* of the season took place on Wednesday evening, at the gallery of the Society of British Artists, in Suffolk Street, and was more numerously attended than any preceding meeting, the rooms, lighted with gas, and adorned with pictures, presenting an attractive appearance. The musical entertainment provided by Mr. Alfred Gilbert, who conducted, was of unusual attractiveness and excellence, including the services kindly volunteered of Mad. Gilbert, Miss Van Noorden, Mad. Lemaire, Miss Anna Whitty, Miss S. Cole, Miss Bellingham, Mlle. Titien, Herr Reichardt, Mr. Sweeting, and Herr Formes; Mr. Swinden (flute), Messrs. A. and H. Holmes (violin), and Miss Cecilia Summerhayes (pianoforte), and a most agreeable evening was the result.

MR. AND MRS. CHARLES MATHEWS AT HOME.—The new entertainment provided by Mr. Charles Mathews, and now given nightly in the Bijou Theatre in the Old Opera House, has been written by Mr. H. J. Byron and is in two parts, the first called *My Wife and I*, and the second *The "Sensation" Fork!* or, *The Maiden, the Maniac, and the Midnight Murderers*. Mr. Byron adheres to his burlesque predilections, and fills his two parts, or pieces, with puns of all kinds, good, bad and indifferent. The peculiarity of *My Wife and I* consists in the variety of characters sustained, and the quaint changes of costume. *The "Sensation" Fork* is pure extravaganza, but so well is it acted by Mr. and Mrs. Mathews, as to resolve itself into an eminent success. To see Mr. Charles Mathews as the bandit Stickitinhisgizzardi in the plenitude of his robber costume, and to behold him take "sensation heads" into the torrent, when he is driven mad by the base accusation of stealing a silver fork, is enough to create laughter under the ribs of death. Whoever is desirous of obtaining a new sensation—provided he has seen Lord Dundreary a dozen times or so—should incontinently pay a visit to the Bijou Theatre at Her Majesty's, and see Mr. and Mrs. Charles Mathews in *The "Sensation" Fork*.

POLYTECHNIC INSTITUTION.—Under the skilful and energetic management of Professor Pepper, this excellent institution is now conducted in a manner equally creditable to the director and advantageous to the public. It is now at once a pleasant place of recreation and a valuable educational establishment; and what greatly adds both to its merit and its attractiveness is, that its sphere of usefulness is from time to time increased by the introduction of lectures, exhibitions, models and panoramic views relating to topics of fresh and contemporaneous interest. The latest, and not the least valuable, addition of this description is a panorama painted in oil on 9,000 feet of canvas, and showing the temples, streets, bridges, public institutions, rivers, mountains, and general scenery of the Japanese empire. This unique panorama is said to have been painted secretly by native artists, who would, if discovered, have incurred the penalty of death.

CATCHING A HUSBAND.—A new Operetta under the above title has been produced with success at The New Royalty Theatre, under the direction of the Veteran Ben Barnett. The singers are Miss Mira Stanley; Mad. Juanita Garcia; Mr. Walter Bolton, and Mr. G. Addison, who all acquit themselves to the evident satisfaction of the audience. The music is light and pretty, and is the work of a young composer, M. Procida Bucalossi, who has hitherto been known only as a composer of dance music.

EFFECTS OF MUSIC ON THE MIND DISEASED.—The influence of David's harp-playing upon Saul is the next event recorded in the Holy Writ. Similar effects have been produced thousands of times since those days, and I hold it to be one of the noblest and most humane uses to which music can be put, to restore peace and comfort to those unhappy mortals whose mind has wandered from its lofty seat.—*John Towers on Military Music.*

S. T. JAMES'S HALL.

MR. CHARLES HALLE'S
BEETHOVEN RECITALS.

(SECOND SERIES.)

MR. CHARLES HALLE begs to announce that he will repeat his "Beethoven Recitals," in the large Room of St. James's Hall, on the afternoons of the subjoined dates:

Friday, May 23 and 30; Friday, June 6, 13 and 20; Saturday, June 28; Friday, July 4 and 11.

The performances each day at 3 o'clock precisely.

The programme will, as in 1861, be exclusively devoted to the Sonatas composed by Beethoven, for Pianoforte without accompaniment—the whole to be introduced in regular succession, according to the original order of their publication, for which the numbered "Operas" respectively assigned to them are warrants. The universal popularity of these works in England, as elsewhere, and their admitted superiority to all other compositions of the class to which they belong, support Mr. Hallé in the belief that such an uninterrupted presentation of the entire series may elicit the attention both of students and of connoisseurs. Many of the Sonatas, never having been publicly performed until his "Recitals," in 1861, though familiar to professors, are unknown to the majority of amateurs; and some of these are quite as worthy admiration as others, which, owing to their frequent appearance in concert programmes, have obtained unanimous acceptance.

In exemplification of the gradual advance of their composer's talent, from its early stages to its ripe maturity, the Pianoforte Sonatas of Beethoven may be consulted with no less advantage than the Quartets or the Orchestral Symphonies. They begin at the commencement of his "First" manner, play a very conspicuous part in his "Second," and extend far into the meridian of his "Third." No less than thirty-two in number*, there are enough of them to illustrate, more or less pointedly, every phase of the great musician's artistic progress; and, if merely regarded as a series of compositions for a single instrument, in variety, beauty, and originality, they stand wholly unparalleled.

At each of the eight performances two vocal pieces will be introduced. The programmes will contain descriptions, historical and analytical, of the Sonatas as they occur, the object aimed at in these descriptions being not so much to guide the taste as to give a general idea of the music.

Price of Admission: Sofa Stalls, Numbered and Reserved, for the Series, £2 2s.; Single Tickets, 10s. 6d.; Balcony, for the Series, £1 11s. 6d.; Single Tickets, 7s.; Unreserved Seats, for the Series, £1. Single Tickets, 3s.

Subscribers wishing to retain the same Sofa Stalls for this Series which they occupied last Season, are requested to inform Messrs. Chappell & Co. of their intention on or before May 1.

Subscriptions received at Chappell & Co.'s, 50 New Bond Street; and at Mr. Charles Hallé's, 8 Mansfield Street, Portland Place.

THE FIRST CONCERT will take place on Friday Afternoon, May 23, to commence at 3 o'clock precisely.

Programme: Sonata, Op. 2, No. 1, Beethoven. Song, "Zuleika," Mendelssohn. Sonata, Op. 2, No. 2, Beethoven. (Interval of ten minutes.) Sonata, Op. 2, No. 3, Beethoven. Song, "The Secret," Schubert. Grand Sonata, Op. 7, Beethoven. Pianoforte, MR. CHARLES HALLE; Vocalist, Miss BANKS; Accompanist, MR. HAROLD THOMAS.

* Owing to the comparatively trifling character of the Sonatas (in G major and G minor), Op. 49, Mr. Hallé will on this occasion substitute in place of them the well-known *Andante* in F major (originally composed for the Grand Sonata, dedicated to Count Waldstein, Op. 53), and the Thirty-two Variations on an Original Theme in C minor.

MONDAY POPULAR CONCERTS.—The next CONCERT will take place on Monday Evening, June 2, at St. James's Hall; Pianoforte, Herr PAUER; Violin, Herr LAUB (his first appearance this season); Violoncello, Signor PIATTI. Vocalists, Miss BANKS and Mr. SIMS REEVES. Conductor, Mr. BENEDICT. For full particulars see programme. Sofa Stalls, 5s.; Balcony, 3s.; Admission 1s. Tickets at Chappell & Co.'s, 15 New Bond Street.

TO CORRESPONDENTS.

DILETTANTE.—Sig. Galvani has sung in England, as the subjoined article, which appeared in the *Times* the day following his *début*, will show:—

"In consequence of the indisposition of M. Tamberlik, the opera of *I Martiri*, which was to have been produced on Saturday, was postponed, and *La Sonnambula* was played in its stead. The only novelty connected with this production was the *début* of Sig. Galvani, a new vocalist from the Théâtre della Scala, at Milan, in the character of Elvino. He is a singer of that modern school which religiously eschews all ornament, and his voice, which comes entirely from the chest, is not without sweetness, though evident labour is required to produce the higher notes. The usual honour of a call was awarded him, but we can hardly suppose that Elvino is to be taken as an earnest of his future position. In a character which is remarkable for its great opportunities for passionate display, and which has so often been illustrated by the most eloquent singing and acting, he failed to rouse himself even for an instant into a burst of genuine emotion, and left the sympathies completely untouched. Rarely, we suppose, has *Tutto è sciolto*, that poignant expression of amatory despair, been sung with equal contempt. And yet there were signs of intention about Sig. Galvani. Every now and then he seemed preparing for an outburst, but the spirit did not obey the call, and the part relied on in innumerable repetitiveness. That, as a good steady vocalist, he may be useful in the second rank, is probable enough; but it is not the qualities which entitle an artist to take the lead in a grand operatic establishment. Mad. Castellan's Amina is so well known that we need only say that it is still marked by that sweetness, that delicacy of execution, and that artless modesty of deportment which have so often fascinated the London public."

THE Concerts of Mr. John Francis Barnett, Mr. Harold Thomas and others, are unavoidably postponed until next week.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.

TERMS { Two lines and under 2s. 6d.
{ Every additional 10 words 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 24, 1862.

A N enterprising London firm is preparing, we understand, a complete edition of the pianoforte sonatas of Mozart, edited by Mr. Charles Hallé. If this be true, let us hope that Mr. Hallé will carefully separate the Sonata in C minor and the *Fantasia* in the same key, which have hitherto, in every edition we have seen, been carefully put together, as though they formed a single work, whereas they have really no connection with each other. They are not merely complete in themselves, but were even composed in different years.

If any one particular composition of Mozart, for pianoforte without accompaniment, may be singled out as a quasi-prophecy of Beethoven, it is probably the Sonata in C minor, composed in October, 1784. In the first and last movement especially we find indications of what Beethoven at first—no doubt unconsciously—in a great measure appropriated, and subsequently elaborated and developed with that wonderful richness of imagination which has placed him at the head of all composers for instruments. The slow movement, however, is Mozart pure—untouched, unapproached, and inimitable, whether the unimpeded flow and exquisite simplicity of its melody, or the warmth and at the same time unaffected grace of its expression, are taken into consideration. Nothing is known of the *Fantasia* in the same key, except that it was written in May, 1785. It might be imagined just the sort of thing Mozart would have improvised. Notwithstanding its peculiar form (or want of form), few of Mozart's compositions are more crowded with beautiful melodies, happy surprises, rich and ingenious combinations of harmony. Mr. Macfarren, in a very interesting essay upon Mozart and his works (published in the MUSICAL WORLD, 1849), seems, like the rest of the world, to connect the *Fantasia* and Sonata in C minor as one work. "Great as is the merit," says the distinguished composer and critic, "of his (Mozart's) many pianoforte works, his solo *Fantasia* and Sonata in C minor will ever stand out, even from among them, as a composition of singular power; and it is remarkable as containing—most particularly in the last movement—a complete prototype of the peculiar style which modern critics distinguish as Beethovenish, and which in the

middle works of the great author of *Fidelio* is recognised as his most salient characteristic."

Both Sonata and *Fantasia* are to be found in the catalogue, drawn up in Mozart's own handwriting, of works composed between February 9, 1784, and November 15, 1791, and published by J. André, of Offenbach on the Maine. The 145 compositions, great and small, produced during that interval, however, do not represent all the labour of Mozart in those fertile years; for, without reckoning the many pieces he gave away, and of which he kept no copies, the *Requiem*, and in all probability the two masses in C major (published by Breitkopf and Härtel, as Nos. 1 and 2), belong to the same period. Among the most extended compositions for the pianoforte without accompaniments, and those through which, as it has been hinted, he may be said to have foreshadowed the marvellous labours of Beethoven in the same direction, are the sonatas in A minor (not in the catalogue), C minor (October, 1784), F major (January 1788), in B flat (February 1789), D major (July 1789), &c. The preference of Mozart, however, was for the pianoforte with orchestral accompaniments, or in conjunction with other instruments, *obbligati*, in the various forms of chamber music. This is shown by the small number of important and extended works which he has left for the instrument *solo*, when compared with the vast number of his concertos, &c. The sonatas above specified, however, besides some half-dozen others, and among the rest those introduced by Miss Arabella Goddard and Mr. Charles Hallé at the Monday Popular Concerts, triumphantly prove that inclination in one way, not inability in the other, led to this disparity.

—
A CORRESPONDENT wishes us to tell him something about Cherubini, and something about Cherubini's conduct to Beethoven on a certain occasion which has been frequently discussed.

Cherubini, then, one of the greatest and most justly renowned of musical composers, was born at Florence, September 8, 1760, and died in 1843, at Paris, where he was successor to Paer, and predecessor of Auber, as Director of the *Conservatoire*. The following account of his studies is affixed, in his own hand-writing, to the catalogue of his works:—

"I began to learn music at the age of six, and composition at nine; the elements being taught me by Bartolomeo Cherubini, professor of music — my father. My first two instructors in composition were Bartolomeo Felici, and Alessandro Felici, his son. About the year 1777 or 1778 I obtained a pension from the Grand Duke Leopold, to continue my studies, and to perfect myself with the celebrated Giuseppe Sarti, under whom I worked for three or four years. It was by the counsels and the lessons of this great master that I acquired my knowledge of counterpoint and dramatic music. As an exercise to me, and to assist him in his labours, he made me sit by him and compose all the airs of the secondary characters of his operas. These pieces, which did not appear under my name, and none of which I possess, are not included in the present catalogue, but are to be found in the various scores of my master."

Cherubini excelled equally as a composer for the church and the theatre. He wrote more than thirty operas, and several masses, which may rank with any similar productions. When *Faniska* was produced at Vienna (1805), Haydn and Beethoven simultaneously proclaimed the author of that work the greatest dramatic composer of his time. The *Deux Journées*, as a comic opera, stands nearer to Mozart than anything else of its class. Beethoven's high opinion of Cherubini was often expressed; and it is gratifying to know that the letter written by the composer of *Fidelio*

about the *Missa Solemnis*, No. 2, and to which no answer arrived, actually never reached the hands of Cherubini, who was not aware of its existence till after Beethoven's death.

The three quartets, which have all been played at the Monday Popular Concerts, with the exception of a sonata for two organs, six solo sonatas, and a *fantasia* for the pianoforte, constitute all the chamber music from the pen of this great musician which has hitherto come to light. Much more, however, is supposed to exist in manuscript.

MONDAY POPULAR CONCERTS.

To the *Editor of the MUSICAL WORLD*.

SIR,—In spite of the numerous entertainments now being held daily in London, and the establishment of Monday as an opera night, these classic musical concerts continue to attract, at which no one will wonder who reads the following programme:—

PART I.

Quartet in F, Op. 59, No. 1	.	.	.	.	Beethoven.
Duet from Faust	.	.	.	.	Spohr.
New Song	.	.	.	.	Frank Mori.
Concerto for pianoforte solo	.	.	.	.	J. S. Bach.

PART II.

Andante (Fugue in C for violin)	.	.	.	J. S. Bach.
New Song	.	.	.	G. A. Osborne.
New Song	.	.	.	J. Benedict.
Trio in B flat, Op. 99	.	.	.	Schubert.
Conductor, Mr. Benedict.				

Of the four instrumental works, three were new to the audience, and each of them is an instance from a field as yet but little laboured in by managers of concerts. The strength and majesty of Beethoven's second or middle period will not need commendation or affirmation on our parts, and that the Quartet in F is one of the best representatives of that class, no one who listened to the playing of Joachim, Ries, Schreurs and Piatti, on Monday last, will deny. The third movement, *Adagio molto*, in F minor, is intensely melodious and beautiful, and leads to the *Finale Allegro* (in F major), of which the principal subject is a Russian air, and, like most music of real Muscovite origin, plaintive and expressive in the extreme.

The concerto (why not sonata?) for pianoforte solo of Bach was most welcome. The works of the illustrious Cantor of Leipzig are gradually making the English people believe in their author, although he was a sealed book to them for so many years. If music is to be regarded as a science as well as an art, those writers whose effects are due to contrapuntal achievements, to the glorious fugue in its many varieties, and to "imitation" of the most correct sort, will never cease to gain popularity. But to all listeners to music, we may confidently say that Bach's works will repay attention to any amount. Mechanical construction and fugal imitation were the forms in which music lived among men in his days; and Bach being the greatest musician of his age, of course excelled in these more than any of his contemporaries. But he did more—and therein he proved the greatness of his genius far more effectually than if he had wantonly transgressed the rules of his art—he obeyed the law to the letter, and yet transfused into every bar such spirit, grace, tenderness, beauty, majesty, and strength, as have only been equalled since by that great composer who is his one rival, and whose forms of art were yet—strange as it may seem—most strikingly at variance with his own. "That the

talented author of the preface to the book of words, "Grosse Passions-Musik," 1858, from which the above sentences are quoted, has taken the only right view of the question, I am well assured. The specimen of last Monday (*in the Italian style*, says Bach himself) has more of the nature of a fantasia in it than the students of Beethoven's and Mozart's sonatas are accustomed to; but sonata, fantasia, or concerto, there is an infinity of beauty in it. The themes are elaborated with skill unknown up to Badistime, and unsurpassed since, and the science of the harmonist is everywhere accessory to the highest expression. It was played by Herr Ernst Pauer, his first appearance at these concerts. Mr. Arthur Chappell's patrons are so accustomed to the greatest excellence in pianoforte playing, and criticise it to such a degree, that Herr Pauer must take my candour in no unfriendly spirit, when I say that his performance of the third movement of the sonata was far better than that of the two preceding ones, which was hard and unsympathetic, albeit perfectly correct. He seemed to warm to the *Presto gioioso*; and indeed the musician who would not warm to it must be a very block. The violin fugue was, of course, played by Herr Joachim with all his surprising execution of difficulties and ravishing expression. What Bach has done by making science a medium for the exhibition of beautiful ideas in composition, that does Herr Joachim (and one other great executant, on another instrument) in performance. Indeed, to complete the idea, Bach should have lived another century, and heard Joachim and Arabella Goddard. The violin solo was vociferously encored, and the player responded with a "Gavotte," very similar to that played so frequently and so well by Sig. Piatti.

The trio of Schubert must be heard again for many reasons, the chief of which is that the beauty of it is by no means all on the surface, and also because so excellent a work ought to be thoroughly well known. The Scherzo in B flat is really a delicious passage.

The vocal music was sung by Miss Louisa Vinning and Mr. Santley. The duet from *Faust* was welcome, as an excerpt from an opera that ought to be performed entire again, and the song "T'amo" of Mr. Benedict is beautiful in the extreme. It was delivered by Mr. Santley with the wonderful ease and grace, and the fresh voice from the bottom of the chest, which are carrying that gentleman's fame all over the kingdom. Miss Louisa Vinning spoilt Mr. Osborne's pretty song with too much gesticulation. The composer of the "Pluie des Perles" needs no aids to fame but strictly musical ones.

N.

To the Editor of the MUSICAL WORLD.

SIR,—I do not question for a moment that all your readers approve the terms of indignation which the conduct of the Commissioners of the Exhibition towards Sig. Verdi drew forth in a recent "leader." Every musician with whom I have conversed on the subject speaks of this behaviour as neither more nor less than a deliberate insult. For which of his great works was Verdi treated with this contumely? Had the rejection anything to do with Rossini's refusal of the invitation of the Commissioners to write a March for the occasion? Or is there any latent significance in the act? The question of time for the study of the Cantata was simply ridiculous. On the supposition that Auber's composition had not been sent early, would it have been rejected? There is such a man as the Emperor of the

French, and the question whether he would have approved of the non-acceptance would have been considered. But Verdi's case is different: *how* different everyone knows. It is not necessary to insist that the Commissioners are neither the delegates nor the representatives of the musicians of this country; but it is right that Verdi should be made aware that they are neither the one nor the other. English musicians sympathise with the composer of *Il Trovatore*, and feel on the subject as if the insult had been offered to themselves.

Now it occurs to me that it is not a very difficult thing for us to prove to Verdi our sense of the conduct of the Commissioners in this respect. There is a Society called the *Musical Society of London*. At its concerts are present some fifteen hundred musicians. It has yet to give for the present season a concert and a *conversazione*. Might not the Cantata be performed at one of these, the renowned composer being invited to attend? and could we not then demonstrate to Verdi our estimate of him, and contrast that with our estimate of the conduct of the Commissioners? Or perhaps it would be better even to have a special performance before the members of the Society, having the same object in view. I offer this suggestion as being worthy the immediate attention of our Council, for I doubt not the members of the Society generally feel as I do respecting the harsh manner in which the Commissioners have acted towards Verdi, in return for his honourable response to their invitation.

May 5, 1862.

MUSICUS.

To the Editor of the MUSICAL WORLD.

SIR,—The musical public, pianists especially, will hail with pleasure the return of M. Thalberg to London. Unfortunately, as present arrangements exist, the only people who will have the advantage of hearing his wonderful playing are a very select few. He announces four *matinées*, but the prices of admission are so high (one guinea, and a half guinea, the latter being the lowest price), that the general public would be entirely debarred from attending them. I must not be understood to say, that to hear that eminent virtuoso is not worth the price he asks—it is to those who can afford it; but what can those people do to hear him who can *not* afford it? The English public have, through the Monday Popular and other Concerts, heard other great artists at prices as low as one shilling—Arabella Goddard, Charles Hallé, on the pianoforte; Vieuxtemps, Sainton, Wieniawski and Joachim, on the violin; Piatti, Paque, and numerous others on various instruments, besides the most eminent English and Foreign vocalists, have been heard by thousands at the price I have just mentioned. Then why does not M. Sigismond Thalberg introduce some lower prices at his *matinées*? One cannot help thinking that they are given exclusively to the aristocracy. If the public cannot be admitted to these four concerts, I hope M. Thalberg will give them the opportunity of hearing him elsewhere. I am sure he will find amongst them his most ardent admirers, who would appreciate his magnificent pianoforte playing, and would give him, not a cold, but an enthusiastic reception. I hope that my letter will attract the attention of M. Thalberg, and if you will kindly find a place for it in the MUSICAL WORLD, I should feel greatly obliged.

A PIANIST.

M. MEYERBEER left London for Berlin *via* Calais, on Tuesday evening.

HERR JOACHIM has gone to Hanover, by command of the King, to preside over one of the Court Concerts, and will return to London at the end of the week.

MRS. MEREST (so well known as Miss Maria B. Hawes) has announced that the third and last of her *séances* will take place next Friday. The success of the previous series has been so great that no doubt Mrs. Merest will shortly announce a second.

CRYSTAL PALACE.—The great Flower Show of the season will be held on Saturday next. From the number of entries already received it promises to be the most complete exhibition of flowers which has yet been held at Sydenham. Taking place on the Queen's birthday, a day which this year unhappily will be unattended with the usual military displays, drawing-room, or other rejoicings, a large number of distinguished and official personages will have leisure to attend this one of the most attractive displays of the season. Additional interest is excited from the announcement that the great roof over the Handel Orchestra, so many months in preparation for the Festival in June next, will be completed. Meyerbeer's International Overture and Coronation March, the "Wedding March," from Mendelssohn's *Athalie*, Prayer from *Moïse*, and other pieces, will be performed by the orchestral band of the Company, considerably strengthened and aided by military bands, and will afford an opportunity for estimating the effect to be produced by the 4,000 performers in training for the Festival. The seats in the Great Orchestra will be thrown open; and as it is intended to erect in the Grand Transept large circular trophies of flowers of considerable height, visitors will be enabled to contemplate the blaze of floral beauty dispersed below, while listening to the musical performances. The show will be open from 12 o'clock till 7 o'clock.

Concerts.

ROYAL SOCIETY OF FEMALE MUSICIANS.—A concert was given in aid of the above Society, on Thursday evening, at the Hanover Square Rooms, under the patronage of the Queen and the Duchess of Cambridge. The following artists assisted:—Misses Augusta Thomson, Agnes Bury, Poole, Steele, Eliza Hughes, and Martin; Mads. Guerrabella and Sainton-Dolby; Messrs. Wilbye Cooper, Allan Irving, and Weiss, solo vocalists; and Mr. Charles Hallé, and Herr Davidoff the new violoncellist, instrumentalists. The Orpheus Glee Union also attended. The audience, composed mostly of the fair sex, were unusually chary of their applause, and three pieces only out of some five-and-twenty seemed to hit their fancy. These were, Mrs. Mounsey Bartholomew's song, "There be none of Beauty's daughters," sung by Miss Steele, with duet accompaniment performed by Messrs. Benedict and Francesco Berger; Grell's song, "Speed the gallant bark," by Miss Agnes Bury; and Mr. Henry Smart's ballad, "The lady of the Lea," by Mad. Sainton-Dolby—the last being loudly encored. The attendance was large and fashionable.

MR. LINDSAY SLOPER'S FIRST PERFORMANCE OF PIANOFORTE MUSIC was given on Thursday evening at St. James's Hall. The solo pieces played by Mr. Sloper were Weber's sonata in D minor, Op. 49; *Allemande* and *Gavotte*, by Sebastian Bach; *Passacaille*, by Couperin; *Scherzo* in E minor, Op. 27, and *Study* in E major, Op. 11, by Sterndale Bennett; two "Thoughts," by Mr. Arthur Sullivan; *Valse Pastorale* ("A Daisy Chain"), and *Toccata* ("Joy bells"), of his own composition. In addition he performed, with M. Sainton, his own sonata in A major, Op. 17, for violin and pianoforte, and, with M. Stephen Heller, a new *Tarantella* in E minor, for two pianofortes, from the pen of that distinguished composer. Mr. Sloper's own contributions naturally commanded most attention. The Sonata for pianoforte and violin, the work of a thorough master, executed to perfection, was received with distinguished favour, and produced a marked impression. The *Valse Pastorale*, too, was immensely liked, and so were the other pieces. *The Tarantella* for two pianofortes of M. Stephen Heller was heard with delight. Nothing could be more finished, or indeed more masterly, than the joint performance of Messrs. Lindsay Sloper and Stephen Heller in this extremely effective *morceau*. We must leave our readers to surmise how so accomplished a pianist as Mr. Sloper gave Weber's brilliant and difficult sonata, Professor Bennett's piquant *Scherzo*, and his no less charming *Study*. The vocal music was supplied by Miss Robertine Henderson and Mr. Tennant, the lady singing the Prayer and Barcarole from the *Etoile du Nord*, and two airs by Schubert, in her best manner;

the gentleman introducing Himmel's "Yarico to her lover," and an air by Sig. Pinsuti, in both of which his agreeable voice and artistic style told with effect.

HERR OBERTHÜR'S MORNING CONCERT, on Thursday last, attracted a large and fashionable audience to the Hanover Square Rooms. As a harp player, Herr Oberthür enjoys a high reputation, while his compositions for the instrument are both numerous and interesting. Of these a concerto in G (given for the first time) and grand trio in F minor were the most striking, the concert giver enlisting the co-operation of Herr Jansa and M. Paque in the latter piece, joining Mr. Lazarus in a duet, and also giving another solo, "La Cascade," all of which, it need hardly be observed, were received with considerable favour. M. Paque's violoncello solo must not be passed over without a word of praise for its skilful execution; while the vocal contributions of Misses Stabbach, Steele, Fisher, and Billing, together with Sig. Ciaballa, formed an agreeable variety. Sig. Regondi was prevented from appearing by a sprained wrist. The accompanists were Messrs. Aguilar, G. Lake, and W. Carter.

MR. HENRY LESLIE'S CHOIR.—The fifth concert was given on Wednesday evening. The selection was admirable, the madrigals and part songs predominating, as they should do, the subscribers and the general public attaching great importance to their performance by Mr. Leslie's choir. The madrigals were, Thomas Morley's "What saith my dainty darling?" John Benet's "Flow, O my tears," John Wilby's "Flora gave me fairest flowers," and T. A. Walmsley's "Sweet flowers." The part songs were Pearsall's "Oh! who will o'er the downs so free?" (encored), Mr. Walter Macfarren's "Love's Heigho!" (encored), and Mendelssohn's "The deep repose of night." The larger pieces for the choir were Mendelssohn's setting of the 43rd Psalm, "Judge me, O Lord," Meyerbeer's "Pater Noster," and M. Gounod's Motet for double choir. Mendelssohn's Psalm was repeated by universal desire. The choir sang splendidly—indeed, we never heard them in greater force; and Mr. Leslie might have accepted several more encores. Miss Fisher and Miss Grace Barrow sang a duet by Gordigiani, and Miss Annie Walker and Miss Julia Elton, Mendelssohn's "Autumn song." From the pen of Mr. Henry Leslie we had one piece only, his "Song of the flax spinner," which was so good and went so well that the audience would fain have heard it a second time; but the director was inexorable. Mr. Charles Hallé performed Beethoven's Sonata in A flat (Op. 25), and two pieces by Stephen Heller, one of which, "Tarantelle in A flat," was redemanded and repeated. The concert, which was in every respect first-rate, was brought to a termination by Mr. Leslie's arrangement of "Rule Britannia" for the choir.

WILLIS'S ROOMS.—An amateur concert, in aid of the funds for the suffering families by the late accident at the Cethin colliery, was given in these rooms on the 7th inst. The patronage included H.R.H. the Duchess of Cambridge and the Princess Mary Adelaide, together with a long list of nobility and families of distinction, from which, as may be supposed, the concert was looked forward to with great interest in musical circles, and drew a large audience. The direction was under Mr. Frend, an amateur known in the musical world as having a fine tenor voice, and possessing considerable musical ability. The programme included works of Mozart, Beethoven, Weber, Rossini, &c., every piece being creditably performed: among the solos, however, the most effective were Rossini's "Carita," "Non piu Mesta," and "Cujus Animam" (Mr. Frend), from the *Stabat Mater*. Several part songs were well sung by Mr. Frend's "Amateur Musical Union," and elicited warm applause. The band of the Royal Artillery attended by permission of H.R.H. the Duke of Cambridge, and performed several selections. We believe the funds have been considerably benefited, and those ladies and gentlemen who so kindly undertook the management have been satisfactorily rewarded for their trouble.

MR. AGUILAR'S SECOND "RECEPTION" takes place this evening. On the first occasion Mr. Aguilar's Rooms were crowded by a distinguished company. The vocalists who assisted were, Mad. Guerrabella, Miss Augusta Thomson, Miss Wilkinson, Miss Fanny Rowland, Herr Formes, and Sig. Ferrari, and the instrumentalists Mrs. Thomson (Miss Kate Loder), Mad. Pratten, Herr Oberthür, Mr. Heine, Herr Cattermole, Herr Lidel, Mr. T. F. Barnett, and Herr Ganz.

MIDDLETON HALL.—Miss Grace Delafeld gave her first concert at the above Hall on the 24th inst. The artists who took part in the concert were Miss Delafeld, Mrs. Harriette Lee, and Mrs. Helen Percy; Mr. Wilbye Cooper, Mr. Chaplin Henry, and Mr. Frank Murray, vocalists; Mr. George Lake (piano) and Herr Silberberg (violin). Mr. Wilbye Cooper was encored in "The long waves come and go," and in the duet "Parigi o cara" with Miss Delafeld. Mr. F. Murray sang two songs from the operetta *Christine*, Mrs. Lee "I'm alone," and Mrs. Percy, Henry Smart's popular ballad the "Lady of the Lea," and "My fairy home."

PHILHARMONIC SOCIETY.—The Fifth Concert of the "Jubilee" year took place on Monday evening, when the following was the programme:—

PART I.					
Sinfonia in E flat	...	...	...	Mozart.	
Recit. and Aria, "Vedrò, mentr'io sospiro," <i>Figaro</i>	...	...	...	Mozart.	
Concerto in B minor, Violoncello	...	...	...	Davidoff.	
Scena, "Ah qual furor," <i>Fidelio</i>	...	...	...	Beethoven.	
Overture, <i>Isles of Ingial</i>	...	...	...	Mendelssohn.	
PART II.					
Sinfonia Pastorale	...	...	...	Beethoven.	
Duetto, "Dunque lo son," <i>Il Barbiere di Siviglia</i>	...	...	...	Rossini.	
Fantasia, Oboe, <i>Guillaume Tell</i>	...	...	...	Lavigne and Arditi.	
Overture, <i>Anacreon</i>	...	...	...	Cherubini.	

Conductor: Professor Sterndale Bennett, Mus. D.

The novelty was the concerto for violoncello, which was executed by the composer, first violoncello of the Conservatoire of Leipsic, who made his first appearance in England. Herr Davidoff, we believe, is a Russian, but of whatsoever country he comes it may indeed be proud of him. His execution is admirable, his tone full and pure, his style vigorous and large. He created an immense impression, which would have been greater still had his music been as good as his playing. But while the audience were delighted with the player they were wearied with the music; and so this blowing hot and cold on their feelings was by no means advantageous to Herr Davidoff, who next time he exhibits in public should eschew his own compositions unless he can produce something more likely to please than the concerto in B minor. The symphonies and overtures require no comment. The *Pastorale* of Beethoven, perhaps the most popular of the "Glorious Nine," despite what Mr. Hullah says in his book, is also one of the grandest. M. Lavigne played the oboe fantasia with wonderful skill, and was loudly applauded.

Miss Louisa Pyne and Sig. Belletti were the vocalists. The lady gave the magnificent scena from *Fidelio* with extraordinary facility and ease—such, indeed, as we scarcely remember to have heard on any former occasion; and Sig. Belletti sang the superb song of Count Almaviva, from the *Nozze di Figaro*, with consummate effect. In the capital duet from the *Barbiere* both artists showed their mastery of the florid style; and at the termination we felt a strong inclination to hear Miss Louisa Pyne sing the whole of the music of Rosina. How would our English *prima donna* compete in the part with Adelina Patti or Zelia Trebelli?

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HERR REICHARDT will Sing his new Song, "GOOD NIGHT" (Cradle Song), at Madame Puzzi's Matinée, on May 26.

M. ASCHER will play his popular Solo "ALICE," and "DANSE NEGRE" (Morceau Caractéristique), at Mad. Puzzi's Morning Concert.

MISS ALICE DODD is in Town for the Season. For engagements and pupils, apply to R. W. OLLIVIER, 19 Old Bond Street, Piccadilly, W.

THE MUSICAL SOCIETY OF LONDON.—Fourth Season, 1862.—The FOURTH ORCHESTRAL CONCERT, at St. James's Hall, on Wednesday Evening, June 11, at eight o'clock.

Conductor, Mr. ALFRED MELLON.

Programme: Overture (*Athalie*), Mendelssohn; Air, "Dies Bildness" (*Die Zauberflöte*), Mozart; Concerto in D, Violin, Beethoven; Air des Bijoux (*Faust*), Gounod; Overture (*Don Quixote*), first time of performance in London, Silas; Symphony in C minor, No. 3, Op. 78, Spohr; Duo, "Rasserena o caro" (*Guillaume Tell*), Rossini; Overture (*Obéron*), Weber.

Violin, Herr JOACHIM. Vocalist: Mad. LEMMENS-SHERKINGTON and Herr THEODOR WACHTEL (from Vienna).

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MR. ARTHUR NAPOLEON'S GRAND MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on June 26.

MISS J. HOLMAN ANDREWS has the honour to announce that she will give a MATINEE and a SOIREE MUSICALE in the month of June, at her residence, 50 Bedford Square. Full particulars will shortly be announced.

MR. ARTHUR NAPOLEON has the honour to announce his intention of REMAINING in Town for the Season. All communications to be addressed care of Messrs. Schott & Co., 159 Regent Street, W.

MADAME TONNELIER (Prima Donna) will be happy to accept Engagements for Oratorios, Concerts, &c. &c. For further particulars and terms, apply at Mr. Surman's Musical Repository, 9 Exeter Hall, Strand.

MISS EMMA HEYWOOD begs to announce her RETURN to Town. All communications respecting Operas, Oratorios, or Concerts, to be addressed to her Residence, 7 Oval Road, Regent's Park, N.W.

M. JULES DE GLIMES begs to announce that he will ARRIVE in London on June 1, when he will resume his Lessons in Singing and Harmony (*Fétis's* system).

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MR. ASHTON (Barytone) is now at liberty to accept Engagements for Concerts, Oratorios, &c., in London or the Provinces. Applications to be made to Mr. Jarrett, Musical and Concert Agent, at Messrs. DUNCAN & CO.'s Foreign Music Warehouse, 244 Regent Street, W.

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